

Fall 1989

Assoc. Prof. Thomas Waugh

Fridays, 12:30 - 17:00, VA114

Office: CB 210-11 (1158 Bishop); Telephone 848-4654

Hours: Tues. 17:30 - 18:30; Wed. 13:00 - 16:00.

Call the Cinema Department Office at 848-4666 for appointment.

course outline / films & readings

Introduction

- 1. Friday, Sept. 8 Special screening** of a new film from the Indian selection at the Montreal World Film Festival. t.b.a.

Part I: Satyajit Ray

- 2. Friday, Sept. 15 Satyajit Ray, ASHANI SANKET (DISTANT THUNDER), 1973.**
101 min., 16mm, col, Bengali with Eng. s-t.

Readings: a) Roy Armes, "Satyajit Ray" in *THIRD WORLD FILM MAKING AND THE WEST* (Berkeley: U. of California Press, 1987), 231-242.

b) Jonathan Rosenbaum, Review, *SIGHT AND SOUND* (Spring 1975), rpt CFI, p. 14.

c) Raghunath Raina, "The Context: A Social Cultural Analysis." in Aruna Vasudev & Philippe Lenglet, eds., *INDIAN CINEMA SUPERBAZAAR* (New Delhi: Vikas, 1983), 3-18.

- 3. Friday, Sept. 22 Satyajit Ray, PATHER PANCHALI (SONG OF THE ROAD), 1955.**
110 min., 35 mm, b.w., Bengali with Eng. s-t.

N.B.: Special screening to be held at 1 p.m. at the Cinémathèque québécoise, 335 est boul. de Maisonneuve, Métro Berri; class meeting will resume for lecture / discussion in VA114 at 3:30 p.m.

Readings: a) Bibhutibhushan Banerji, *PATHER PANCHALI (SONG OF THE ROAD)*, (Bloomington: Indiana University Press, 1968). Brief excerpt: "Chapter 6 (Death of Aunt Indir), 51-58

b) Wimal Dissaayanake, "Art, Vision and Culture: Satyajit Ray's APU TRILOGY Revisited," in *CINEMA AND CULTURAL IDENTITY: REFLECTIONS ON FILMS FROM JAPAN, INDIA AND CHINA* (Lanham, MD: University Presses of America, 1988), 93-106.

c) Arlene Croce, Review, *FILM CULTURE* No 19 (1959), rpt CFI, p. 7.

d) Satyajit Ray, "A Long Time on the Little Road," in Ray, *OUR FILMS THEIR FILMS* (Calcutta: Orient Longman, 1976), 30-37.

4. Friday, Sept. 29 Satyajit Ray, DEVI (GODDESS), 1961, 89 min., 16mm, b.w., Bengali with Eng. s-t.

Readings:

- a) Das Gupta, Chidananda. "A Search and a Finding: from PATHER PANCHALI to CHARULATA," in THE CINEMA OF SATYAJIT RAY (New Delhi: Vikas, 1980), 20-30.
- b) Madhu Bhushan. "Images of Women: A Subversive Strength," DEEP FOCUS, Vol. 1, No. 1 (December 1987), 18-27.
- c) Geeta Kapur, "Mythic Material in Indian Cinema: Investigating SANT TUKARAM and DEVI," Nehru Memorial Museum and Library, New Delhi, Occasional Papers on History and Society, Number LI, March 1988, 25-42.

5. Friday, Oct. 6 Satyajit Ray, ARANYER DIN RATRI (DAYS AND NIGHTS IN THE FOREST), 1969, 115 min., 16mm, b.w., Bengali with Eng.s-t.

Readings: a) Tom Milne, Review, SIGHT AND SOUND (Winter 1971.72), rpt CFI, p. 13.

b) Kishore Valicha, "In Search of Reality," THE MOVING IMAGE: A STUDY OF INDIAN CINEMA (London: Sangam, 1988), 77-90.

c) Satyajit Ray, "Under Western Eyes," SIGHT AND SOUND Vol. 51, No. 4 (Autumn 1982), 269-274. -On Western views of Ind. Cinema, ref to PATHER, DEVI and DAYS AND NIGHTS.

d) Akos Ostor, "DAYS AND NIGHTS IN THE FOREST," from "Cinema and Society in India and Senegal: The Films of Satyajit Ray and Ousmane Sembene," SPLICE, No. 3, April 1987, 22-23.

-----Part II: Independent Documentary of the 1980s-----

6. Friday, Oct. 13 "City/Country"

- a) Anand Patwardhan, BOMBAY OUR CITY, 1984, 60 min., 16mm, col., English and Indian languages with Eng. s-t.
- b) Sumitra Bhavé, PANI (WATER), 1987, 35 min., 16mm, col., orig. Marathi version, with English transcript.
- c) Uma Sehgal, SHELTER, 1981, 40 min., U-matic transfer from 16mm, b.w., English and Hindi with English transcript.

Assigned Screening: "Independent Documentary Filmmakers in India: Interviews by Thomas Waugh, 1988." VHS Video available in AVD Language Lab, c. 140.

Readings: a) K.L.Khandpur, "Compulsory Screening of Documentaries in India," R.M.Ramachandran, & S.Rukmini, eds., 70 YEARS OF INDIAN CINEMA 1913-1983 (BOMBAY: Cinema India International, 1985), 505-511.

b) N.S.Thapa, "The Documentary Film in India: Films Division at Work," R.M.Ramachandran, & S.Rukmini, eds., 70 YEARS OF INDIAN CINEMA 1913-1983 (BOMBAY: Cinema India International, 1985), 512-518.

(c) Sean Cubitt, "BOMBAY OUR CITY: Interview with Anand Patwardhan," FRAMEWORK 30/31 (1986), 60-67.

d) Thomas Waugh, "Independent Documentary in India: A Preliminary Report," SOCIETY FOR VISUAL ANTHROPOLOGY NEWSLETTER, Vol. 4 No. 2 (Fall 1988), 13-14, 40.

7. Friday, Oct. 20 "Gender/Class"

- a) Meera Dewan, A GIFT OF LOVE, 1982, c. 30 min., 16mm, b.w., Hindi with Eng. s-t.
- b) Manjira Datta, RAASTE BANDH HAIN SUBH (ALL ROADS ARE CLOSED), 1987, 54 min., video transfer from 16mm, col., Hindi with Eng. transcript provided.
- c) Suhasini Mulay and Tapan Bose, AN INDIAN STORY, 1982, 58 min., 16mm, col., English and Hindi with Eng. s-t.

Readings: a) B.D.Garga, "The Indian Documentary: Is Anyone Watching?" CINEMA IN INDIA, Vol. II No. 2 (April-June 1989), 26-32.

b) Assorted short reviews and profiles pertaining to INDIAN STORY, RAASTE, and GIFT OF LOVE.

-----Part III: Popular Cinema-----

8. Friday, Oct. 27 "Melodrama and the Mythologies of Women"

Mehboob Khan, MOTHER INDIA (LES BRACELETS D'OR), 1957, c. 150 min, col. 35mm, French dubbed version.

Readings: a) Bikram Singh, "The Commercial: A Reality Disturbed," in Aruna Vasudev & Philippe Lenglet, eds., INDIAN CINEMA SUPERBAZAAR (New Delhi: Vikas, 1983), 29-32.

b) Sudhir Kakar, "The Cinema as Collective Fantasy," in Aruna Vasudev & Philippe Lenglet, eds., INDIAN CINEMA SUPERBAZAAR (New Delhi: Vikas, 1983), 89-97.

c) V. Mishra. "Towards a Theoretical Critique of Bombay Cinema," SCREEN Vol. 26, 3/4 (May/Aug. 85), 133-146.

d) Sai Paranjpye, "Women in Indian Cinema," CINEMA IN INDIA, Vol. II, No. 1 (January-April 1988), 15-19.

9. Friday, Nov. 3 "Stars and Heroes"

Video excerpts focusing on classic and current stars, in particular Raj Kapoor and Amitabh Bachchan respectively.

Readings: a) Lothar Lutze and Raj Khosla, "The Maker's View," in Beatrix Pfleiderer & Lothar Lutze, THE HINDI FILM: AGENT AND RE-AGENT OF CULTURAL CHANGE (New Delhi: Manohar, 1985), 32-46.

b) Anil Saari, "A Critic's Notes," in Beatrix Pfleiderer & Lothar Lutze, THE HINDI FILM: AGENT AND RE-AGENT OF CULTURAL CHANGE (New Delhi: Manohar, 1985), 47-58.

c) Kishore Valicha, "The Aesthetic Bully," THE MOVING IMAGE: A STUDY OF INDIAN CINEMA (London: Sangam, 1988), 61-76.

d) Ashoka Mammen, "Notes on Production, 1945-1972," in Paul Willemsen and Behroze Gandhi, eds., INDIAN CINEMA (London: BFI, 1982), 20-23. Good, though a bit outdated.

e) Iqbal Masud, "The Seventies: Ways of Escape." CINEMA IN INDIA, Vol. 1 No. 1 (January 1987), 24-32. Brief ref to SHOLAY, general wide-ranging discussion including Bachchan and creation of new hero.

f) Wimal Dissanayake and Malti Sahai, "Indian and Western Humour," in RAJ KAPOOR'S FILMS: HARMONY OF DISCOURSES (Delhi: Vikas, 1988), 101-116.

10. Friday, Nov. 10

"Songs, Music and Dance as Collective Fantasy."

Video excerpts from films by classic directors of the 1950s such as Raj Kapoor and Guru Dutt, and from more recent commercial hits.

- Readings:**
- a) Kishore Valicha, "The Turntable of Love," *THE MOVING IMAGE: A STUDY OF INIDAN CINEMA* (London: Sangam, 1988), 43-60.
 - b) Kumar Shahani, "Politics and Ideology: The Foundation of Bazaar Realism," in Aruna Vasudev & Philippe Lenglet, eds., *INDIAN CINEMA SUPERBAZAAR* (New Delhi: Vikas, 1983), 72-75.
 - c) Sanjeev Prakash, "Music Dance and the Popular Films: Indian Fantasies, Indian Repressions," in Aruna Vasudev & Philippe Lenglet, eds., *INDIAN CINEMA SUPERBAZAAR* (New Delhi: Vikas, 1983), 114-118.
 - d) Paul Willemen, "Notes / Arguments / Hypotheses", in Paul Willemen and Behroze Gandhi, eds., *INDIAN CINEMA* (London: BFI, 1982), 33-39.
 - e) Rosie Thomas, "Indian Cinema: Pleasures and Popularity," *SCREEN*, Vol. 26, No. 3/4 (May/August 1985), 116-131.

-----Part IV: New Indian Cinema (the Smita Patil Retrospective)-----

11. Friday, Nov. 17 Shyam Benegal, MANTHAN (THE CHURNING), 1976, Hindi with Eng. s-t, 134 min., 16mm, col.

Readings: a) Mira Binford, "Two Cinemas of India" in John Downing, ed., FILM AND POLITICS IN THE THIRD WORLD (Brooklyn: Autonomedia, 1987), 145-166.

b) Mullick, Swapan. "Shyam Benegal: The Gentle Reformer." in Sital Chandra Bhosh and Arun Kumar Roy, eds., TWELVE INDIAN DIRECTORS (Calcutta: People's Book Publishing, 1981), 43-50.

c) Interview with Shyam Benegal, in Aruna Vasudev & Philippe Lenglet, eds., INDIAN CINEMA SUPERBAZAAR (New Delhi: Vikas, 1983), 157-171.

d) CINEMA IN INDIA, Vol. I No. 1 (January 1987), "Smita Patil -- In Memoriam", 54-55.

12. Friday, Nov. 24 Mrinal Sen, AKALER SANDHANE (IN SEARCH OF FAMINE), 1980, Bengali with Eng. s-t, 125 min., 16mm, col.

Readings: a) Udayan Gupta, "New Visions" in John Downing, ed., FILM AND POLITICS IN THE THIRD WORLD (Brooklyn: Autonomedia, 1987), 167-180.

b) Raphael Besson, "Le lyrisme critique de Mrinal Sen," Jean-Loup Passek, ed., LE CINEMA INDIEN (Paris: Centre Georges-Pompidou, 1983), 125-130. Survey, including FAMINE.

c) V. Rajakrishnan, "Is There an Indian Political Cinema?" CINEMA IN INDIA, Vol. II, No. 4 (October-December 1999), 32-39.

13. Friday, Dec. 1 Aravindan, CHIDAMBARAM, 1985, Malayalam with Eng. s-t, 103 min., 16mm., col.

Readings: a) 50 YEARS OF MALAYALAM CINEMA (Pune: National Film Archive of India, 1987), 1-12. superficial overview, plus credits p.70

b) Paul Willemsen, "Regional Cinemas", INDIAN CINEMA, BFI Dossier No. 5, 24-32.

c) Directorate of Film Festivals, "Aravindan: Bio-Filmography."